

**SLAUGHTER**

**JAKE SLAUGHTER**

**ARCHITECTURE**

**2022 - 2024**

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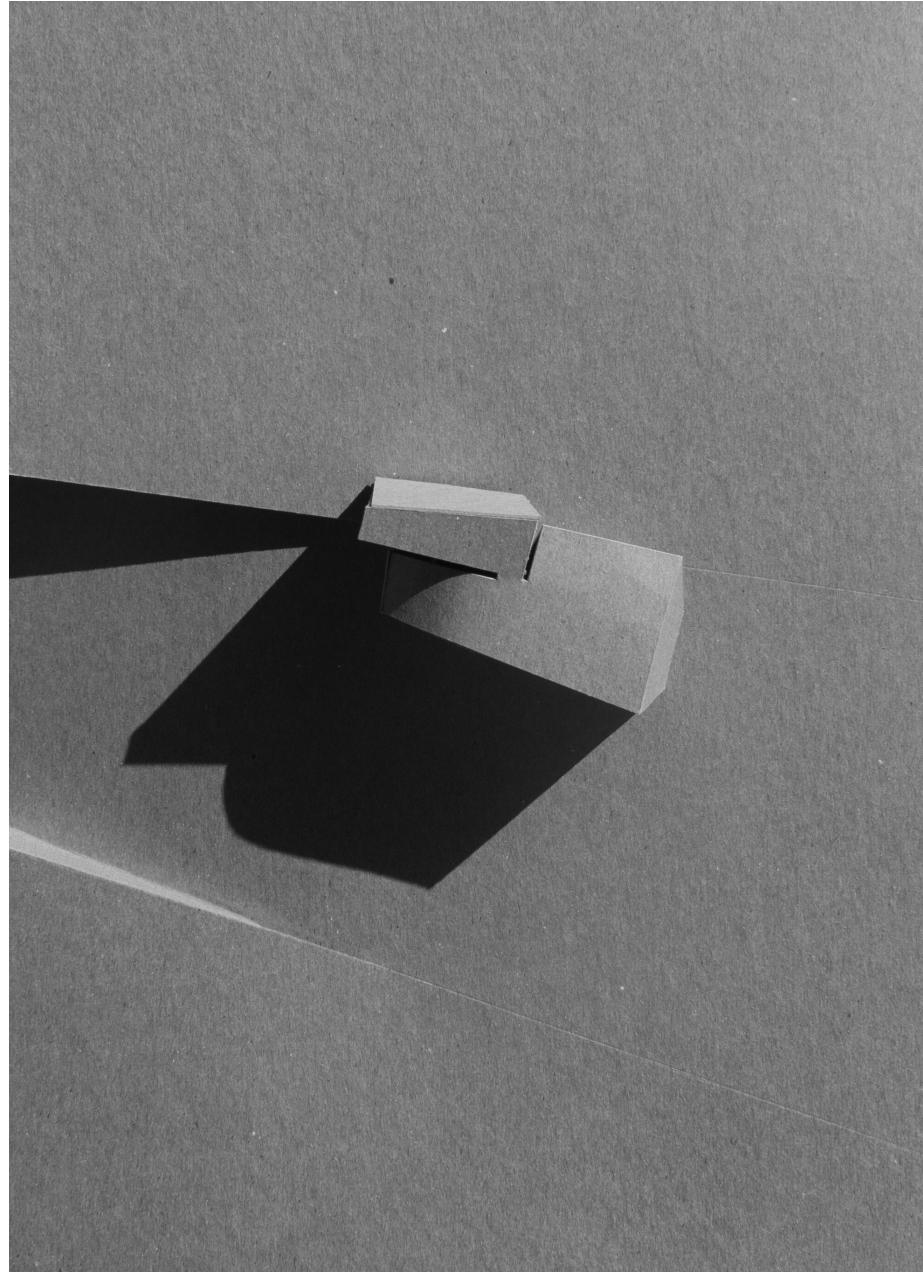
# BUILDING A BENCH TOGETHER

This project explores dichotomy and unity, focusing on the transformation from two entities into one, and vice versa. Its aim is to create a 5000-square-foot residence for four artists, emphasizing collaborative creation. These artists join forces to construct a bench, embodying the concept of merging into one. This effort resulted not only in the physical amalgamation of materials into a unified surface but also symbolized broader implications--the bench acts as a conduit for communal engagement, connecting individuals to the site and promoting interdisciplinary learning and cooperation among artists.

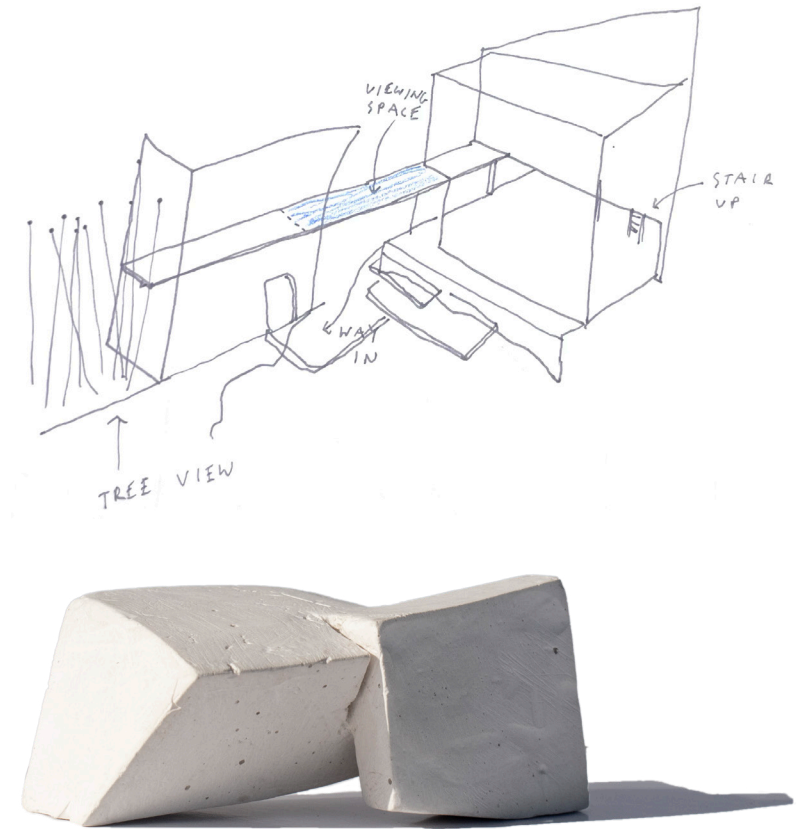
The project is underpinned by two organizational narratives. The first tracks the bench's lifecycle, from conception and design to construction in the workshop, temporary exhibition in the gallery, and its eventual permanent installation on the building's grounds. The second narrative charts a journey from public to private spaces within the gallery, guiding visitors through increasingly intimate areas to the residences. Along this path, the bench's story intersects with the viewers' experience, framing encounters and insights into the integration of object, space, and community.

Bethany, CT  
Critics: Tei Carpenter and Adam Hopfner  
Yale University, Fall 2023

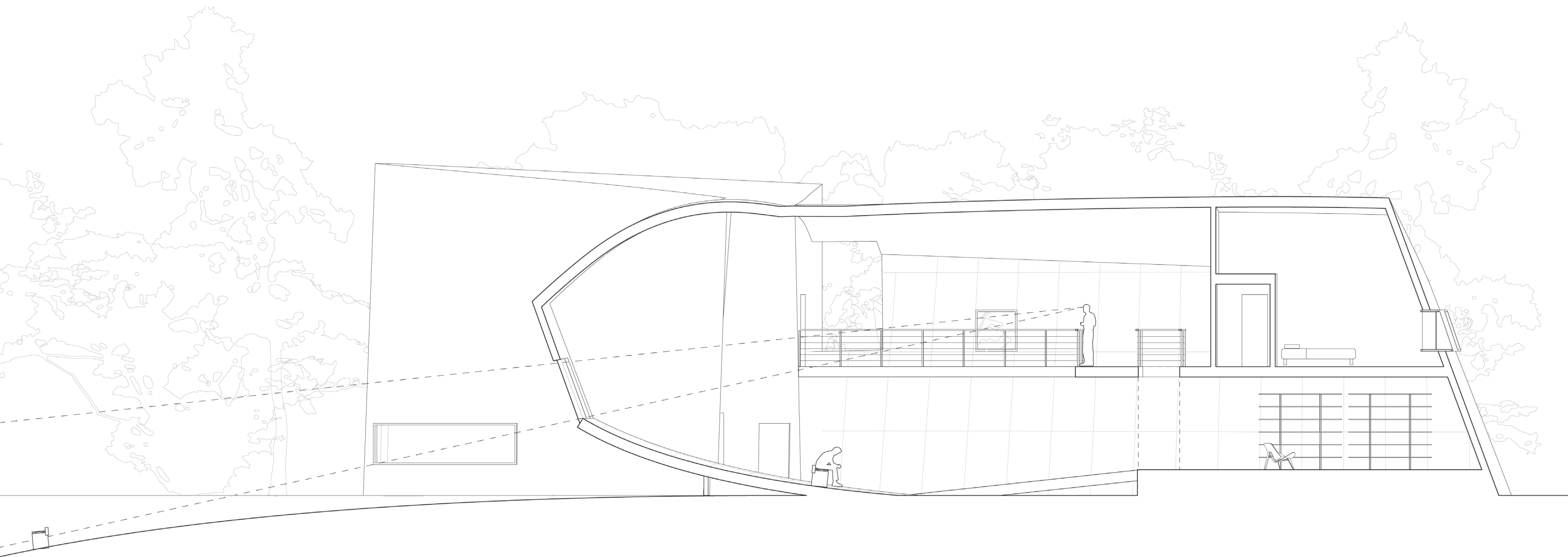




This Constantino Nivola sculpture informed the shape of the building and site.





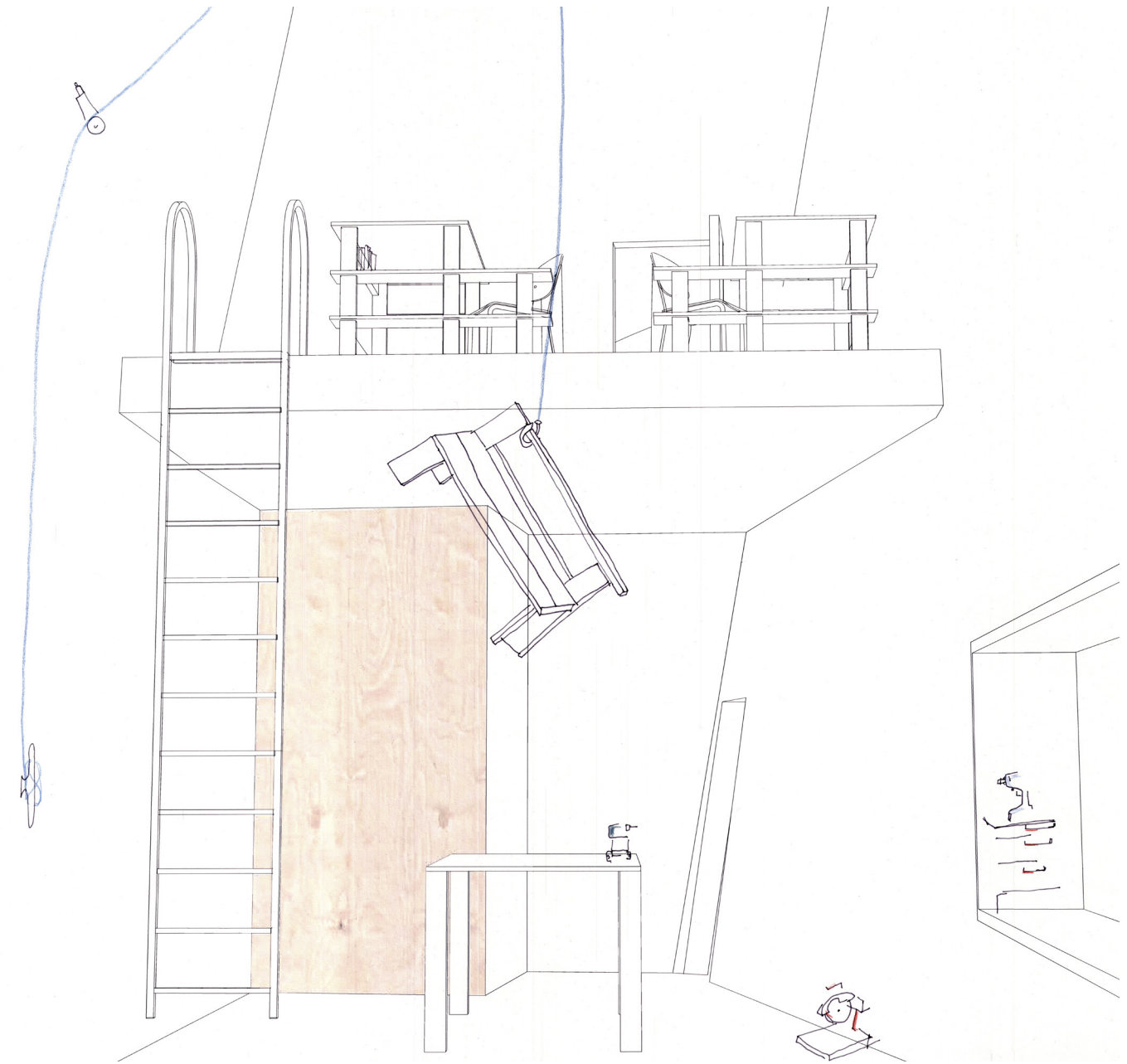
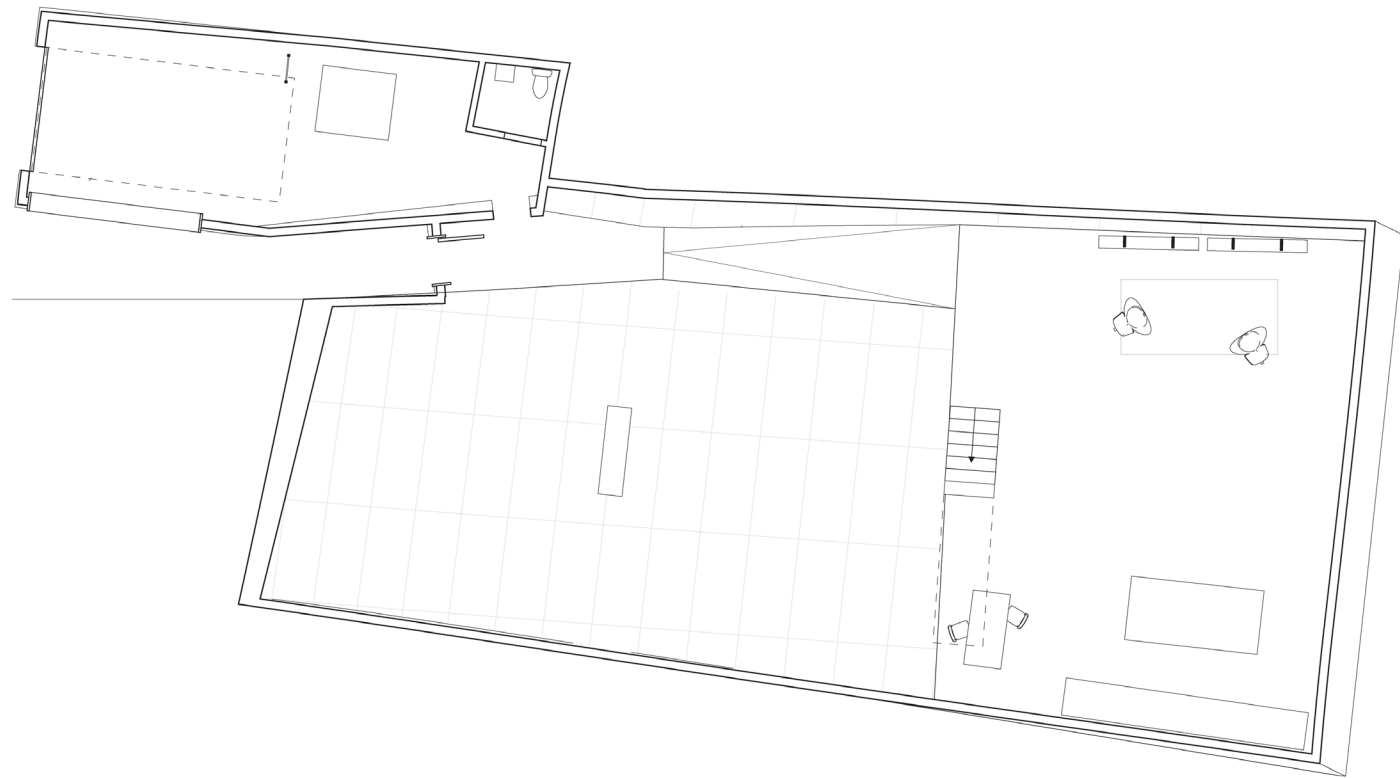


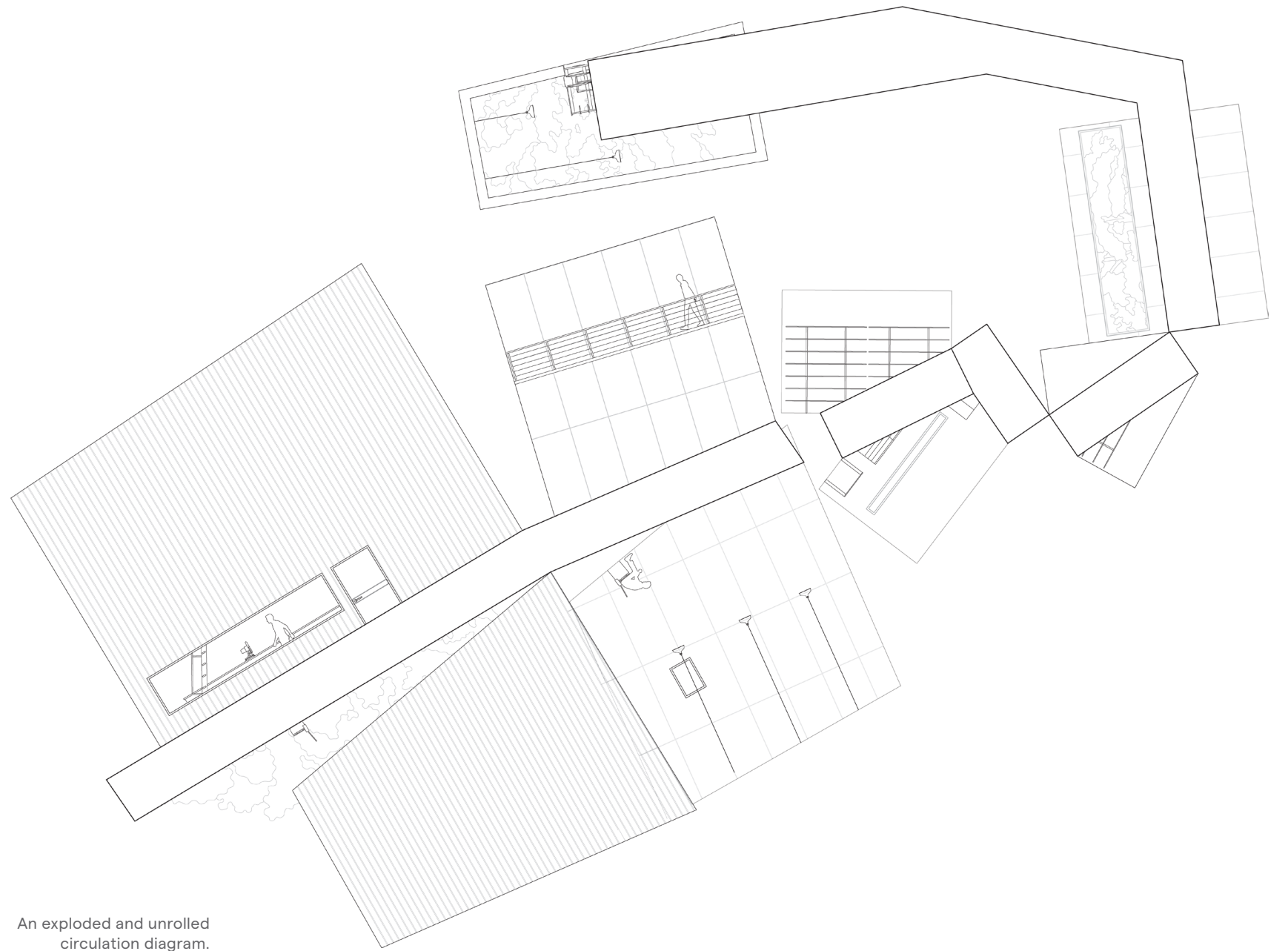
Benches from past residencies can be viewed from a catwalk above the gallery space. The floor of the gallery space peels up to provide a necessary ground condition for the exhibition of a bench.











An exploded and unrolled circulation diagram.

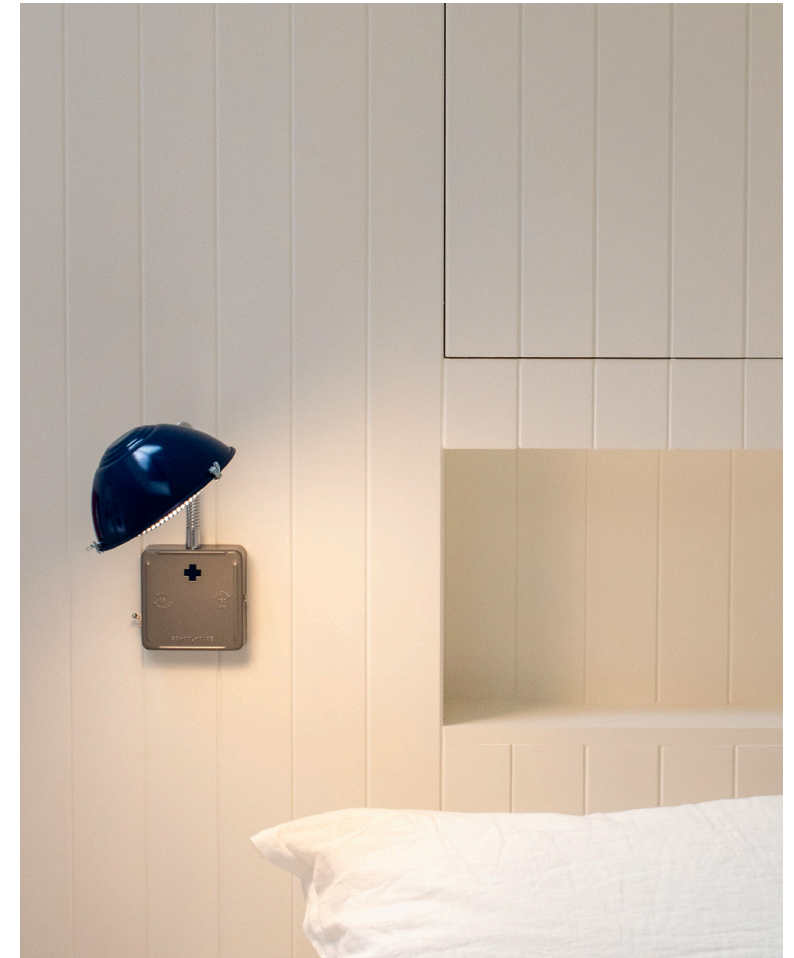


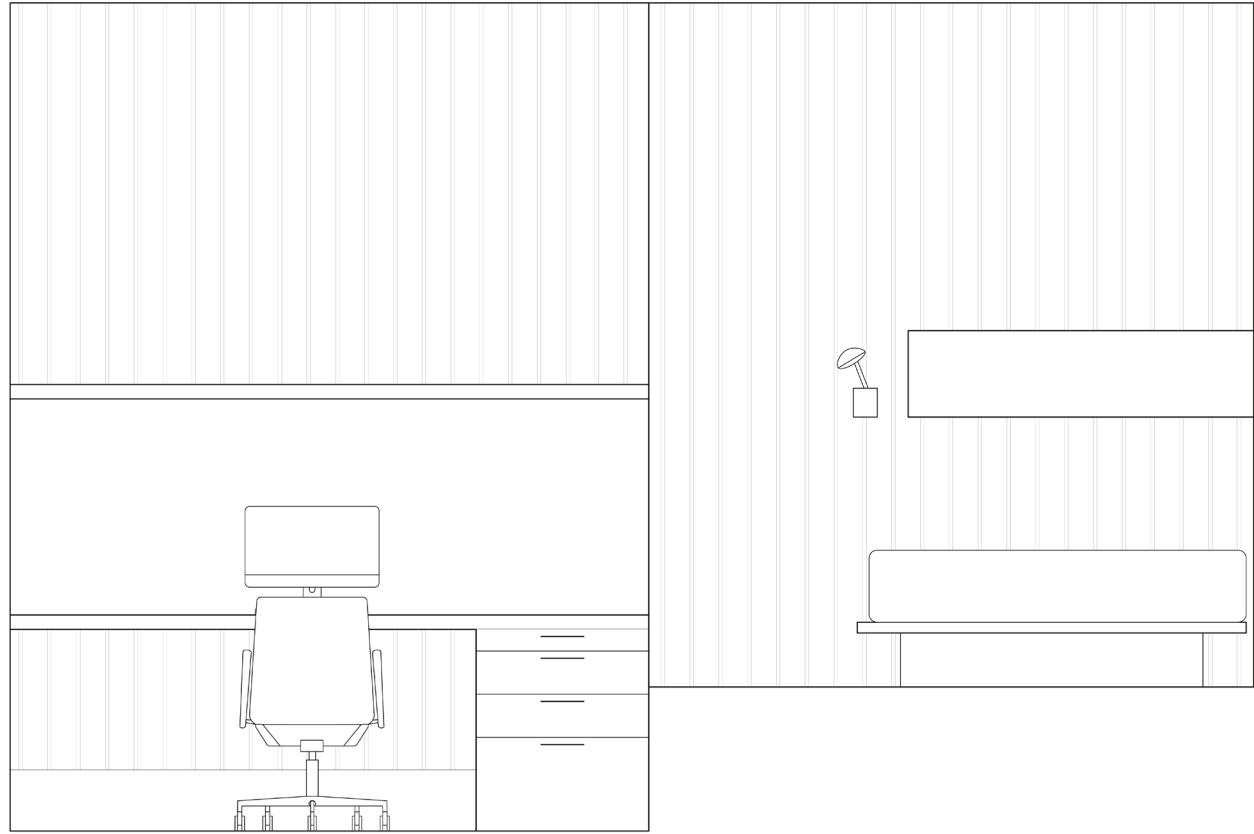
# COOKHOUSE

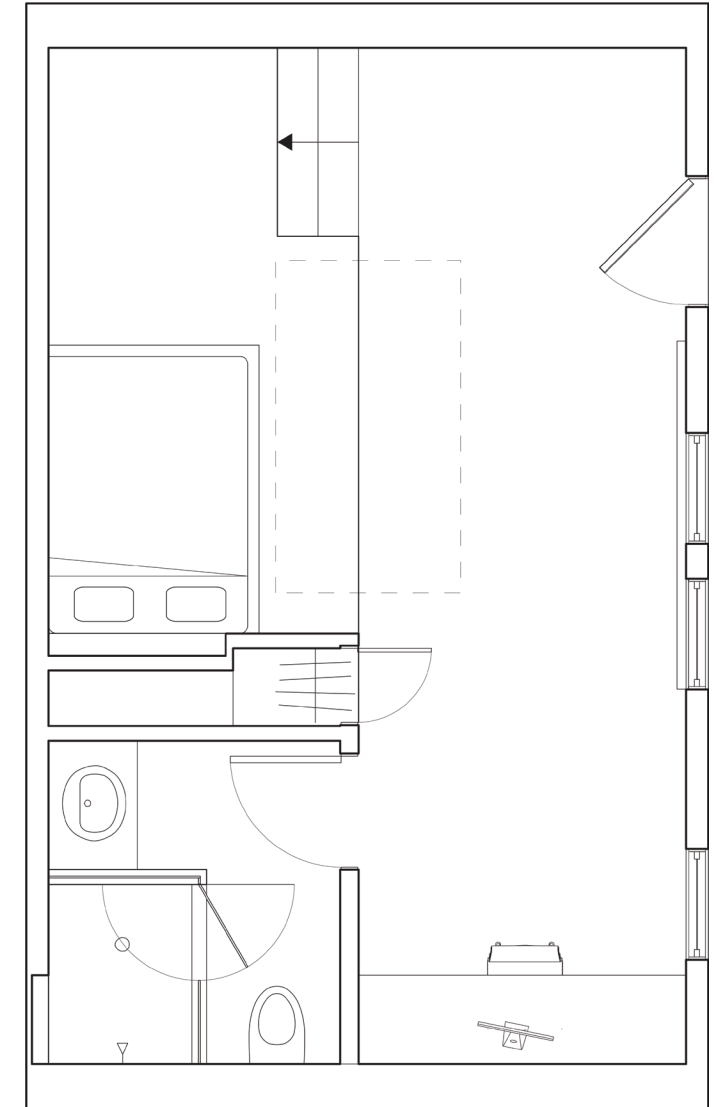
Originally built in 1893 as a separate Cookhouse for a firehouse in San Francisco, this building has lived many lives. It's been a catering kitchen, a guesthouse, and a den to share a late night drink. Interior designer John Dickinson purchased the firehouse and adjacent Cookhouse from the city in 1964. The main building became his magnum opus. Over the ensuing 20 years he lived, worked, decorated, and partied in the space. The space remains the finest example of his work. Unfortunately, he passed away before he was able to realize his plans for the Cookhouse.

This remodeling project draws on materials from the SF MoMA's Dickinson archive to bring a modern twist to his original vision. A Doug Fir platform matches the flooring of the main house. The space is now a dual-purpose area, combining an updated guestroom with an office space. To accommodate this new office area, the original kitchen was removed. The design embraces the Firehouse's original material palette, creating a refreshed yet familiar atmosphere. A raised platform distinguishes the sleeping area from the office, preserving the original open layout.

San Francisco, CA  
Builder: Jeff King & Co.  
Freelance Work, Summer 2023







A raised platform distinguishes the bed area from the office space.







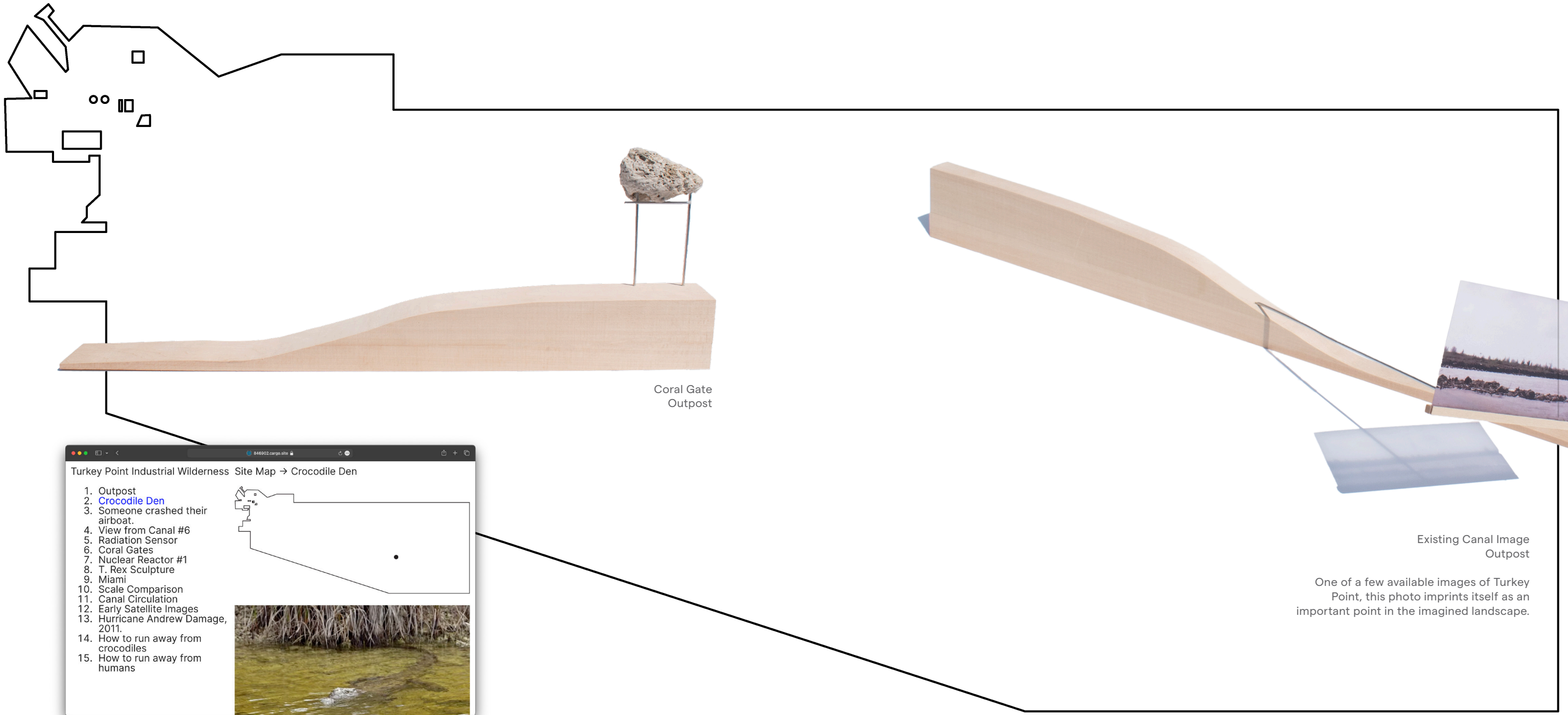
# TURKEY POINT INDUSTRIAL WILDERNESS

This project examines the possibilities of the cooling canals at the Turkey Point Nuclear Power Plant in Homestead, Florida. The site is huge—nearly ten and a half square miles—and completely undeveloped. There are two existing environmental narratives about the site. The first is the perception of nuclear energy as an invasive force. The second is that it is the perfect habitat for American Crocodiles. The canals are flood-resistant, slightly warmer than the ocean, and unpopulated. When the canals were built in 1970 there were 500 American crocodiles left in the world; now there are 2000 and 500 live at Turkey Point. The canals are tightly guarded to protect this fragile ecology.

Examined here is a future in three phases: Outpost, Trail, and Expanse. Outpost is an index existing nodes in the landscape—may they be photos, stories, or structures. Trails considers an infrastructure for movement through the site that maintains its current function. Expanse imagines the best uses for the long, skinny strips of land that divide the canals. Taken together, these three phases add a third ecology for human use throughout the space.

Biscayne Bay, Miami, FL  
Critics: Steven Harris and Gavin Hogben  
Spring 2024





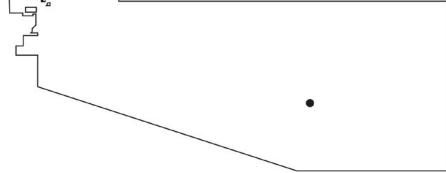

Coral Gate  
Outpost

Existing Canal Image  
Outpost

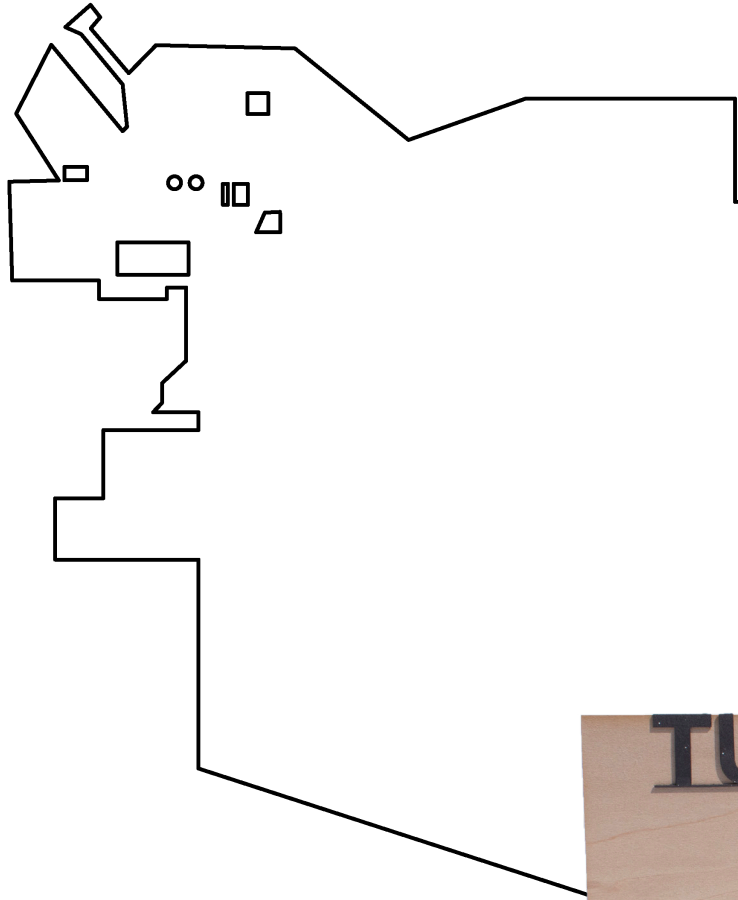
One of a few available images of Turkey Point, this photo imprints itself as an important point in the imagined landscape.

Turkey Point Industrial Wilderness Site Map → Crocodile Den

1. Outpost
2. [Crocodile Den](#)
3. Someone crashed their airboat.
4. View from Canal #6
5. Radiation Sensor
6. Coral Gates
7. Nuclear Reactor #1
8. T. Rex Sculpture
9. Miami
10. Scale Comparison
11. Canal Circulation
12. Early Satellite Images
13. Hurricane Andrew Damage, 2011.
14. How to run away from crocodiles
15. How to run away from humans

Turkey Point Outpost Index



Airboat Garage  
Trails

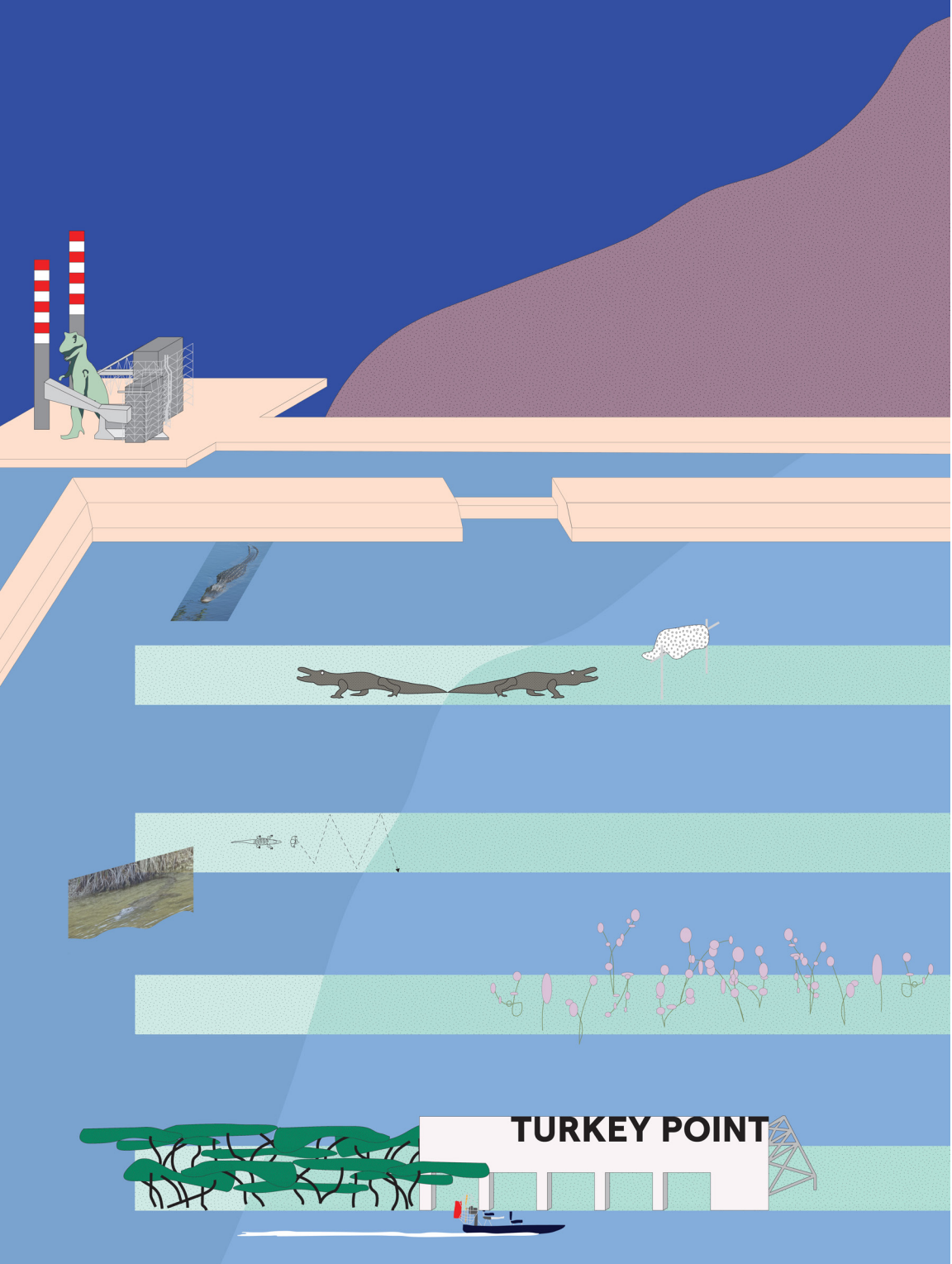
Airboats will be the main form of  
transport through the site.



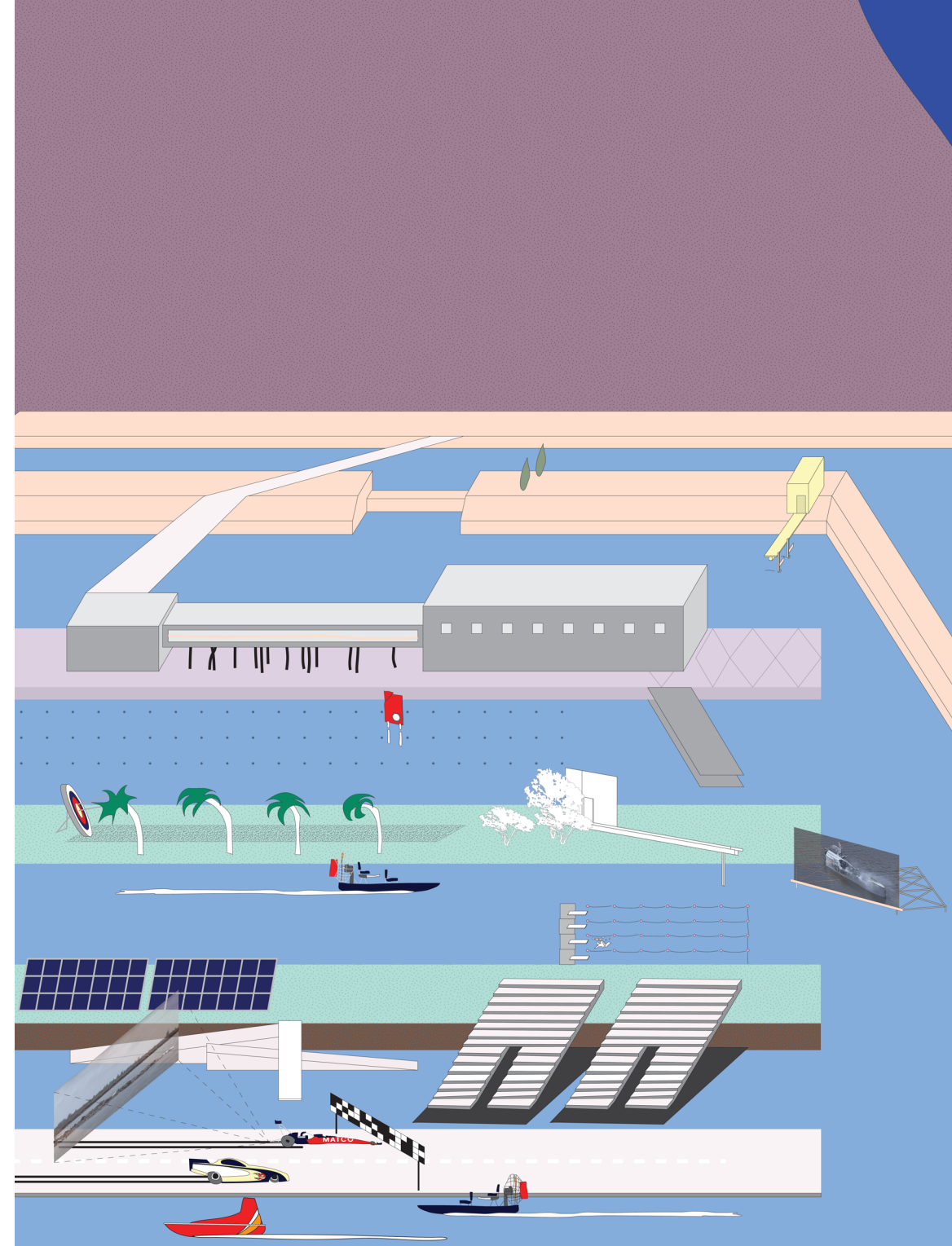
Cinder-block Fin Foundation  
Trails

This Foundation is made of the  
maximum number of cinder-  
blocks that can fit on an airboat.  
Its form allows the canals  
to keep functioning and to  
maintain crocodile habitats.





JAKE SLAUGHTER



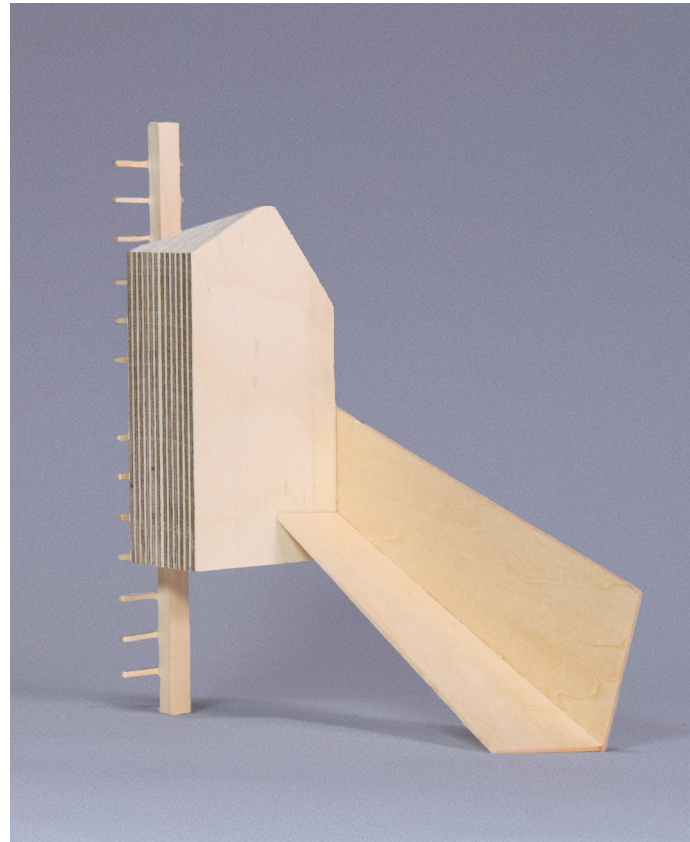
TURKEY POINT

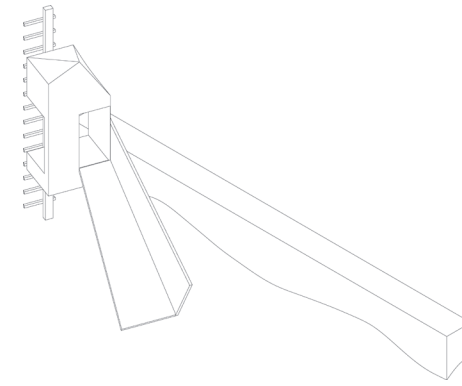
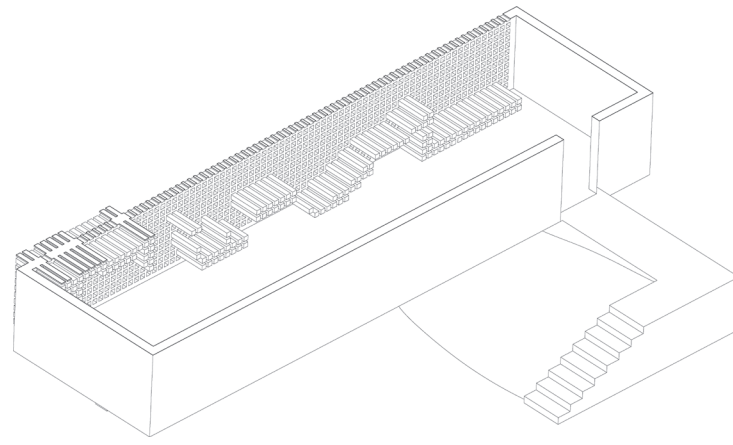
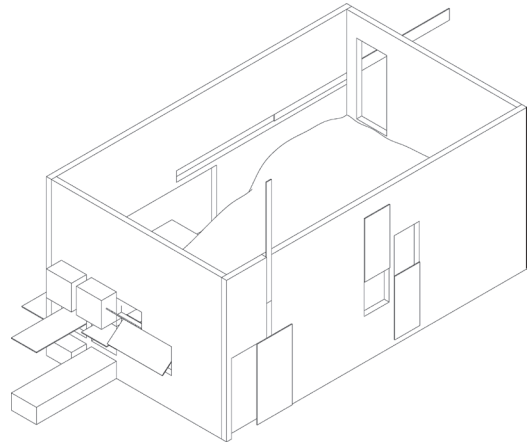


# OTHER WORKS

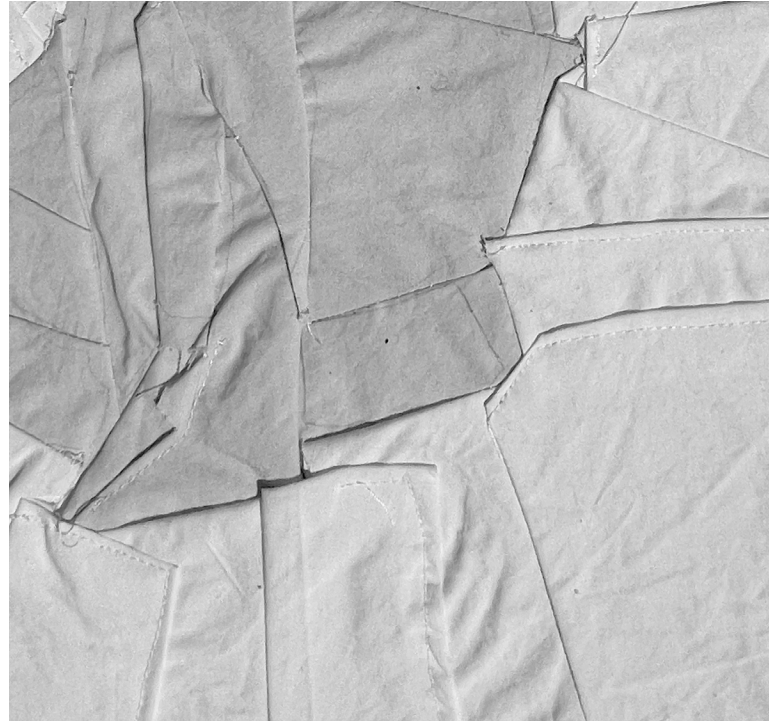
**Play / Ground**, designed as a year-round urban park for all ages, integrates existing architecture into its urban setting through identified play actions: climbing, hiding, and piling, observed from the surrounding buildings. These forms of play—climbing things larger than oneself, hiding in spaces that fit one's body, and piling objects smaller than oneself—reflect different scales of interaction. The project comprises three pavilions, each utilizing these play actions distinctively: a playground with a slide and hiding space accessed by a ladder; a greenhouse where dunes meet walls, featuring a grassy knoll for winter; and a versatile floating box for climbing, hiding, or stacking, with a customizable lattice facade. These structures foster interaction with the urban environment, emphasizing playful exploration and the adaptation of space to human scale and imagination.

New Haven, CT  
Critic: Surry Schlabs  
Yale University, Spring 2023



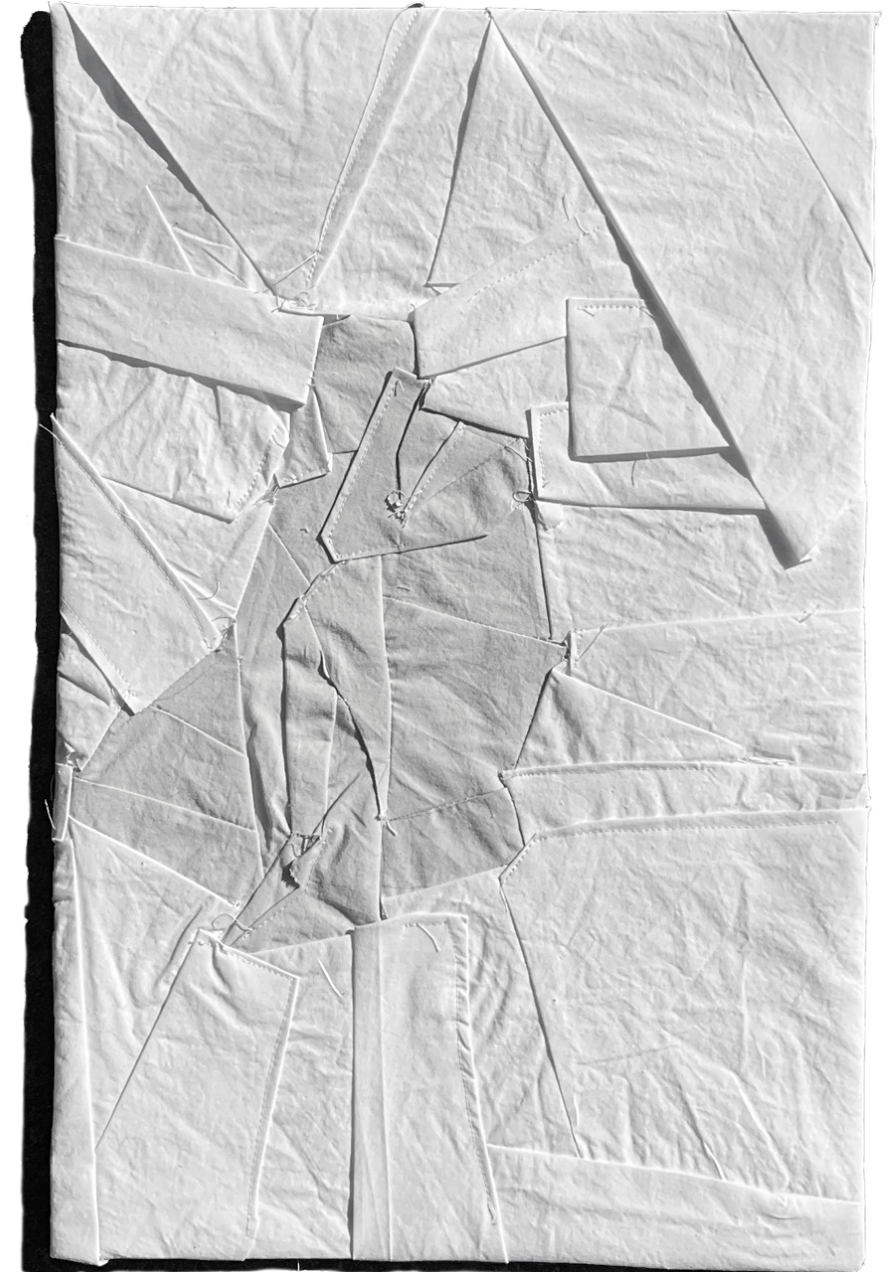






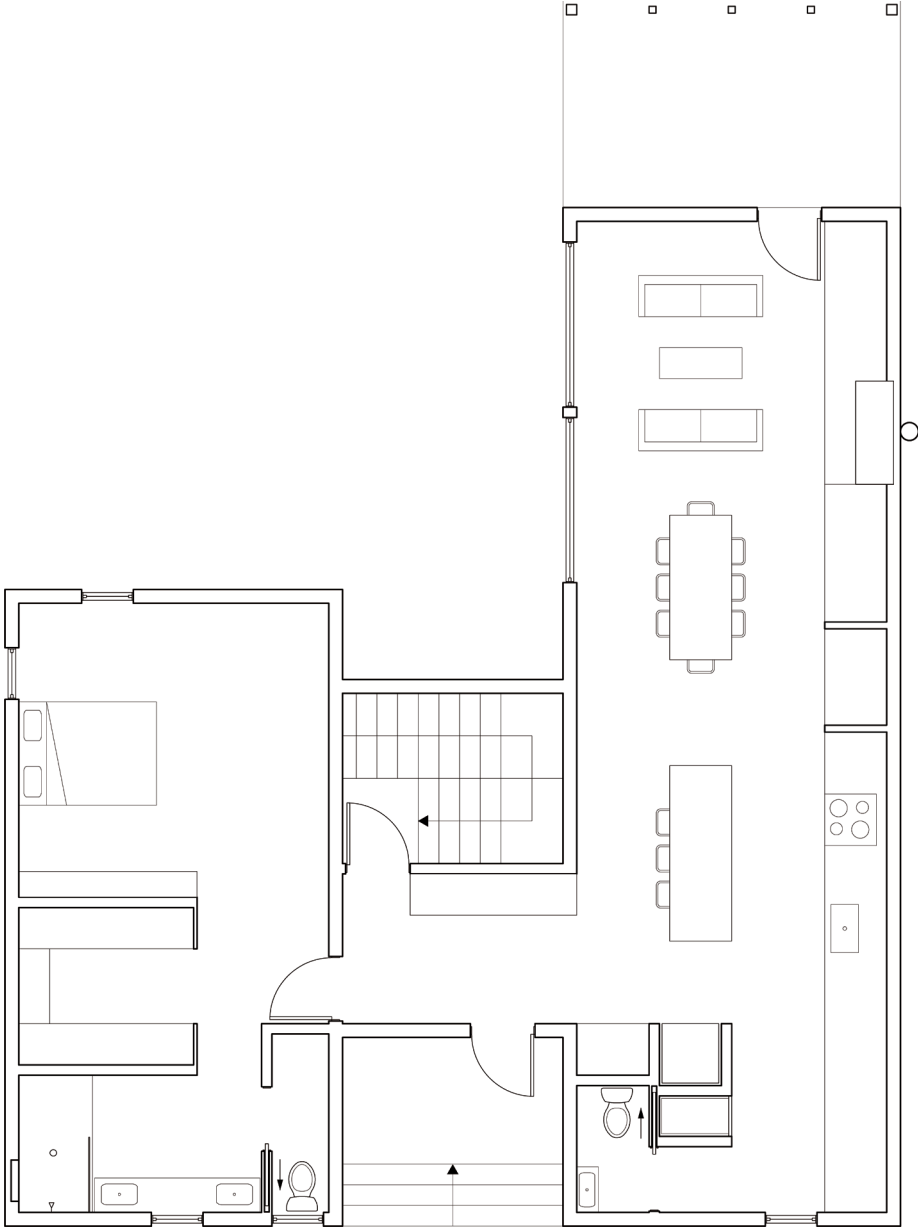
**Quilt for the Human Scale** considers the human form at rest. It is a response to the rigid muscularity of the Vitruvian man. Da Vinci stretches and tightens the human form to fit the perfect circle and square. Here, the body is fluid and it defines the world around itself. The figure was constructed first, and its background constructed after. The form of the quilt references the most human scaled and earliest enclosure from the Anthropocene—the blanket. In its imperfections, the quilt recognizes the messiness of life that cannot fit on a grid.

Quilt. Cotton Mounted on Cardboard. 11" x 17".  
Critic: Bimal Mendis  
Yale University, Spring 2022



**Sky Acres House** is a 1200 sq. ft. 1 bed, 1.5 bath, new construction in Washington, VT. The clients are looking to downsize into a place that feels manageable for two people, but comfortable for ten. The winged layout is a result of their desire for the house to be one story, and it allows for a separation between communal and individual spaces. The house is oriented to capitalize on the site's expansive views of Vermont's Green Mountains. Construction is scheduled to begin in May, 2024.

Washington, VT  
Freelance Work, Spring 2024



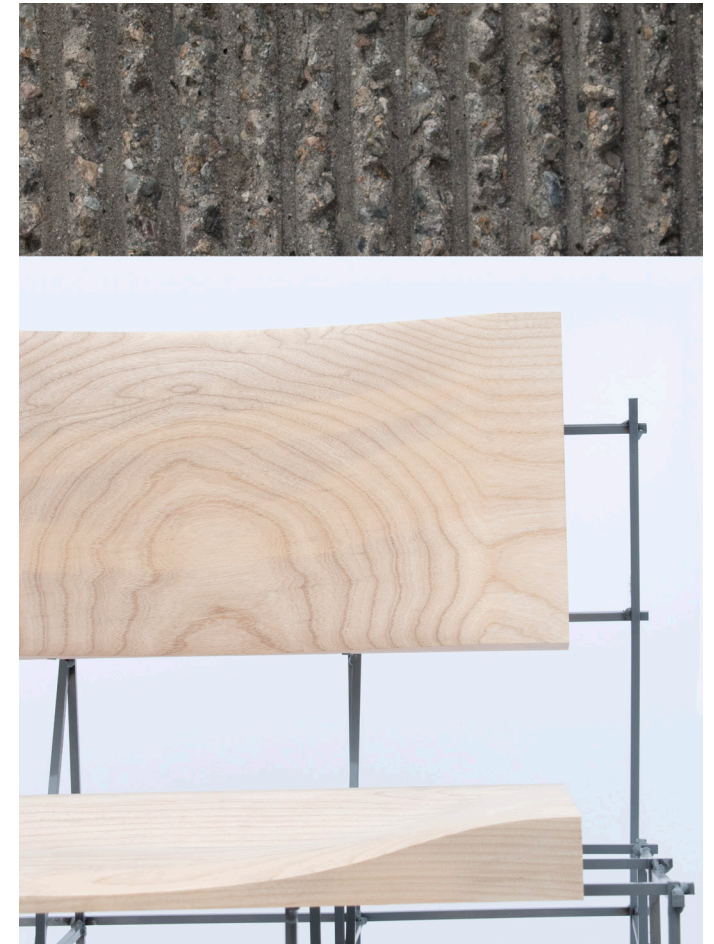


# SCAFFOLD CHAIR

Inspired by architectural archetypes of the American West—including billboard structures, wooden roller coasters, and 1800s mining scaffolds—this chair supports a substantial wooden mass with a slender steel frame. The effect leaves the sitter feeling both suspended and supported. This chair represents a starting point for a larger modular system.

The base consists of 1/4-inch square mild steel bars. Each steel piece was machined individually to snap into place, minimizing the need for welding. The seat and back, made from precision-milled American Ash, are carved to the ergonomic proportions of the body. The undersides of the seat and back are milled to allow the steel frame to sit flush within the wood. The steel base is coated with gray enamel and the wood is finished with an oil-based polyurethane.

Critics: Tim Newton, Nate Burnell, and Alysse Guild  
Yale University, Spring 2024





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SCAFFOLD CHAIR









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